

TWAIGHTMAN'S ART
AGAIN EXHIBITEDLandscapes That Remain in
Family's Possession Have
Charm and Interest.

ARTIST WAS REAL POET

Works by Zuloaga, George
Luis and Old Masters
Are on View.

The Twaightman Landscapes, now on exhibition in the Macbeth Galleries, are those that have remained in the possession of the Twaightman family, although a "catastrophe" occurred soon after the artist's death. To those who jump to hasty conclusions it might have seemed probable that the best of the Twaightman things had long since been acquired by art collectors, for the importance of Twaightman is no recent discovery, but a glance at the Macbeth collection might be sufficient to dispel this illusion even for the most doubting.

Some of these pictures are lovely: all have charm and significance. That is the lot of pictures from the well-furnished over store of studies in the dead artist's studio should be so contentedly important points, several of which it is proof above all else that Twaightman was genuinely and innately an artist.

He was not a creature made by the gods. He did not work by rule or to make money by following fashions, but by his own impulse and for self-expression. Like Winslow Homer, he was never satisfied with his work, and his sketches reveal his spirit and his something of the emotional quality that can be felt but not analyzed.

More Than an Impressionist.

For that reason Twaightman was much more than an impressionist; he was a poet. Most American impressionists and other followers of European schools during the last two generations have become encephalized and lost in the intricacies of the mere fashion they were following. Possibly it is over-estimated to say too much about their art, for though they are "lost" totally like the young man in Gilbert's poem who married a member of the corps de ballet, they could not really have been made of the stuff that artists are of, or they would not have taken a fashion so seriously.

Artists who cannot emerge above a school have no chance of a future. Twaightman, it is evident, would have been Twaightman at any epoch and in any environment. The mere borrowing of a few colors from a study palette is not the thing upon which his genius is based.

Among the canvases now at Macbeth's are a large and delightful drawing called "Summer" by Zuloaga, a "Horsemen's Fall" by several of the famous early landscapers, and a number of early sketches, that prove as well as anything that this artist's power was independent of the plain-air paintings.

Zuloaga and Luis. In honor of a newly received panel by Zuloaga the Krauscher Galleries have a little exhibition of works by Zuloaga and George Luis. The new canvas is a full length of a dancer. "Medusa" is the title of the painting. "Medusa" is the title of the painting. "Medusa" is the title of the painting.

The painting by Luis is a portrait of a woman. The painting by Luis is a portrait of a woman. The painting by Luis is a portrait of a woman.

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TWO MEN IN THE CLASS, AS THEY ARE BEING IN THE EXTREME.

The Ehrlich Galleries have arranged an exhibition of old masters, and the most striking of these is by Francisco Cotes, whose work was once confused with those of that other old master, Sir Joshua Reynolds. It is a portrait of other than his wife. Dates connected with the first-hand portrait held in Westminster Abbey in 1784, and his wife was one of the leading vocalists of the time.

A Portrait With a History. A "Portrait of a Brahmin" by George Romney is part of a once larger collection which an impetuous art dealer divided into three pictures. It is powerfully Muscular. The artist's name is detail, and Girolamo da Santa Croce's "Portrait of a Young Man" is not only decorative but a clear revelation of the medieval type—his young man could not exist to-day. Other artists represented are Lorenzo Latta, Nicholas Mace, Van Dyck, Meulen, J. M. W. Turner and Van Dyck.

A great deal of critical attention has recently been bestowed upon contemporary portraits of Washington and the most striking of these is by Francisco Cotes, whose work was once confused with those of that other old master, Sir Joshua Reynolds. It is a portrait of other than his wife. Dates connected with the first-hand portrait held in Westminster Abbey in 1784, and his wife was one of the leading vocalists of the time.

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PLAN A MEMORIAL
TO COL. ROOSEVELTWomen Hold Meeting Here to
Discuss What Form It
Should Take.

NEW PARK IS PROPOSED

Chair at Barnard Also
Suggested.

The women of America as well as the men are desirous of expressing their respect and admiration for Theodore Roosevelt. This was the subject of a meeting held yesterday by a large memorial meeting, solely for women which was held in the residence of Mrs. John Henry Hammond at 9 East Ninety-first street.

In attendance at the meeting were: William T. Manning, rector of Trinity, said that the voice of Roosevelt, more than the voice of any other American, roused this country to a realization of its responsibility in the world war. Mrs. Leonard Wood, wife of the General, is chairman of the organization, which is called the Women's Roosevelt Memorial Committee. As she was unable to attend yesterday, Mrs. William Curtis Demarest acted as chairman in her place.

Among the various projects for a Roosevelt memorial in New York city, those which seemed most favored were the founding of a new park, with an equestrian statue of Col. Roosevelt; the erection of a statue of the hero in the city of New York; the erection of a statue of the hero in the city of New York; the erection of a statue of the hero in the city of New York.

The letter of Ruth M. Starr, published in The Sun on January 14, suggesting the acquisition of Madison Square Garden by the city, to be used as a civic center and called Roosevelt House, was also considered. Before any plan is adopted, however, it will be submitted to a meeting of women and girls of the city.

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NEXT WEEK'S OPERA
BILLS ANNOUNCEDCarlo Hackett Will Make His
Debut.

OUTSIDE OF STAGE FOLK

Proposed Levy Will Wipe Out
Two-thirds of Business,
Says Gest.

"La Forza del Destino" will open the twelfth week of the Metropolitan Opera season on Monday evening, January 27. It will be sung by Mmes. Ponselle, Gentile and Matfield and Messrs. Caruso, De Luca, Mardones, Chalmers, Rossi, Ananian, Reschiglian and Palmieri. Miss Gail and Mr. Bonfiglioli will dance. Mr. Papi will conduct.

Other operas next week will be as follows: "Madama Butterfly" at a special matinee on Tuesday, with Miss Ponselle and Mmes. Ponselle, Gentile, Delanda and Sumellus, and Messrs. Martelli, Ananian, Rothler, Reiss, Ananian, Ananian, Laurenti and Schlegel. Mr. Bonfiglioli will conduct.

"Samson et Dalila" on Thursday evening, with Mmes. Matzenauer and Messrs. Caruso, Cozzolino, Rothler, Ananian, Reschiglian, Audilio and Reiss. Miss Smith will dance. Mr. Montoux will conduct.

"Il Barbiere di Siviglia" for the first time this season on Friday evening, with the new American tenor, Carlo Hackett, who will make his debut here. With him will sing Mmes. Hempel and Matfield and Messrs. De Luca, Mardones, Malatesta, Reschiglian and Audilio. Mr. Papi will conduct.

"Il Tabbal" "Suor Angelica" and "L'Elisir d'Amore" will be the Saturday matinee bill, with Mmes. Farrar, Muzio, Easton, Gentile, Sumellus, Ponselle, Reiss, Ananian, Martelli, Reiss, Ananian, Crimi, De Luca, Mardones, De Luca, De Segurilla, Malatesta, Ananian, Reschiglian, Palmieri and Schlegel. Mr. Montoux will conduct.

"L'Oratorio" (the first time this season) and "Le Coq d'Or" at popular prices will be next week's Saturday evening bill. The former will be sung by Mmes. Sumellus and Messrs. Scotti, Didur, Althous, Rossi and Audilio. Mr. Montoux will conduct. The latter opera will be sung by Mmes. Sumellus and Messrs. Scotti, Didur, Althous, Rossi and Audilio. Mr. Montoux will conduct.

"Crispino e la Comare" will be sung on Tuesday evening of next week at the Brooklyn Academy of Music by Mmes. Hempel and Braxton and Messrs. Scotti, Didur, Althous, Rossi and Audilio. Mr. Montoux will conduct.

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